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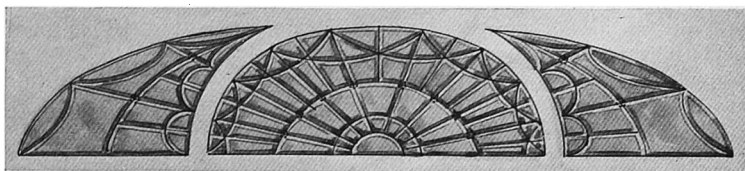
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ler galleries, and will doubtless attract much attention. It represents the French ambassador signing the document, while our much-pictured President stands at the table, looking at him with solemn visage, while several assistants secretaries of state and Judge Day surround him. It is needless to say that the work is clever. Mr. Chartran was a Prix de Rome winner, and does not lack technical dexterity; but I venture to say that any of the above group could have made a far more artistic work, and one that would have been much more satisfactory. On top of the claims of the Carnegie galleries at Pittsburg for the encouragement of American art, this incident is somewhat discouraging, to say the least.



TRANSOM IN LEADED WHITE GLASS
REDDING, BAIRD & CO., BOSTON

THE ARTS AND CRAFTS—BEAUTY IN COMMON THINGS

The first essential of the union of the arts and crafts is joy in one's work. Work done with that spirit ceases to be merely mechanical, and bears the impress of the worker's personality. The pleasure in creation added to skill differentiates the artist and the artisan. The dividing-line between arts and crafts may be drawn by utility. All things made by man must have a certain amount of handicraft, but those which have no other purpose than ornament are those which in men's minds are disassociated from the crafts. In the old days men did not scorn to work in both lines. With the coming of machinery came the wide separation between the workman and the artist. While invention added comfort in an unheard-of degree to the lot of the common people, it also destroyed for years any market for individual effort and weakened the incentive for it; for while man must live from the products of his talent, so long must that talent be the handmaid of his necessity and subject to the public upon whose suffrage he must depend.

The growing interest in handicrafts is due to several factors: it is customary to credit most of it to the efforts of William Morris; but while one would not wish to lessen in the least the great debt the

beauty-loving public owes that genius, there are other causes which have aided in producing a reaction from the smug content with machine-made articles which for years was the condition of the people. From his lofty position William Morris could cry aloud and make himself heard while he voiced the thoughts of those less prominent, but even before his day there were not lacking those who loved and sought beauty in the things of everyday life.

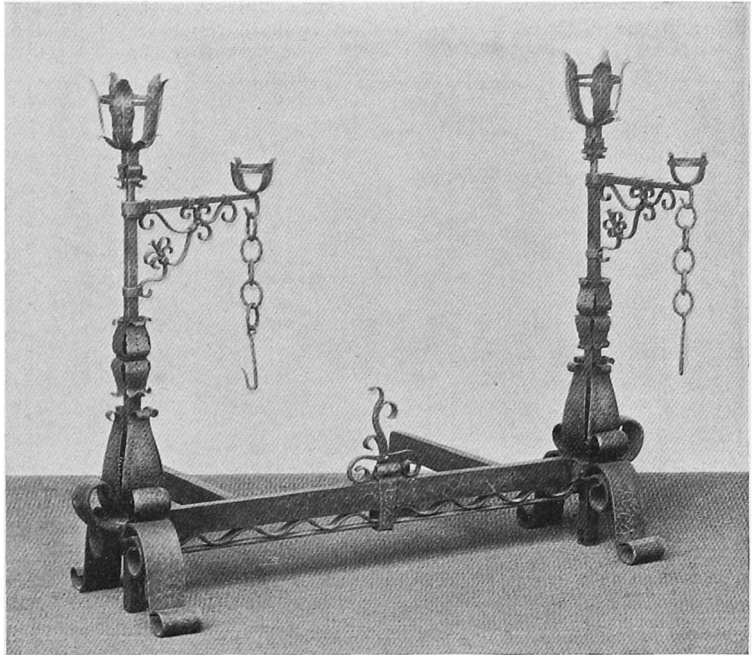
With increased facilities for travel, men and women went out from narrow surroundings, and found in all countries objects odd and charming, and these became in another land quiet and persistent



CASKET IN GESSO
DESIGNED AND EXECUTED BY L. H. MARTIN
First Prize in Birmingham (Eng.) Technical School Exhibit

teachers of the beautiful. Nor must the service of commerce be forgotten. To commerce is due the presence in the stores throughout the country of art objects, each forming part of an influence which, we hope, will some day make ugliness in things unknown. These have helped to form an art sense in the public, very crude as yet, but groping blindly for beauty, and eager to learn what constitutes this greatest of charms to life. All the world craves beauty, and when it learns what beauty is, there will be no more inharmonious combinations, no stiff lines, no cumbersome ornamentation. Without any desire to act as missionary, commerce has acted as such by placing pretty things where they may be seen, and, very slowly to be sure, objects with graceful lines are supplanting those which were simply utilitarian. Use has borrowed robes from beauty. For this end the societies of arts and crafts, first formed in Europe and then in

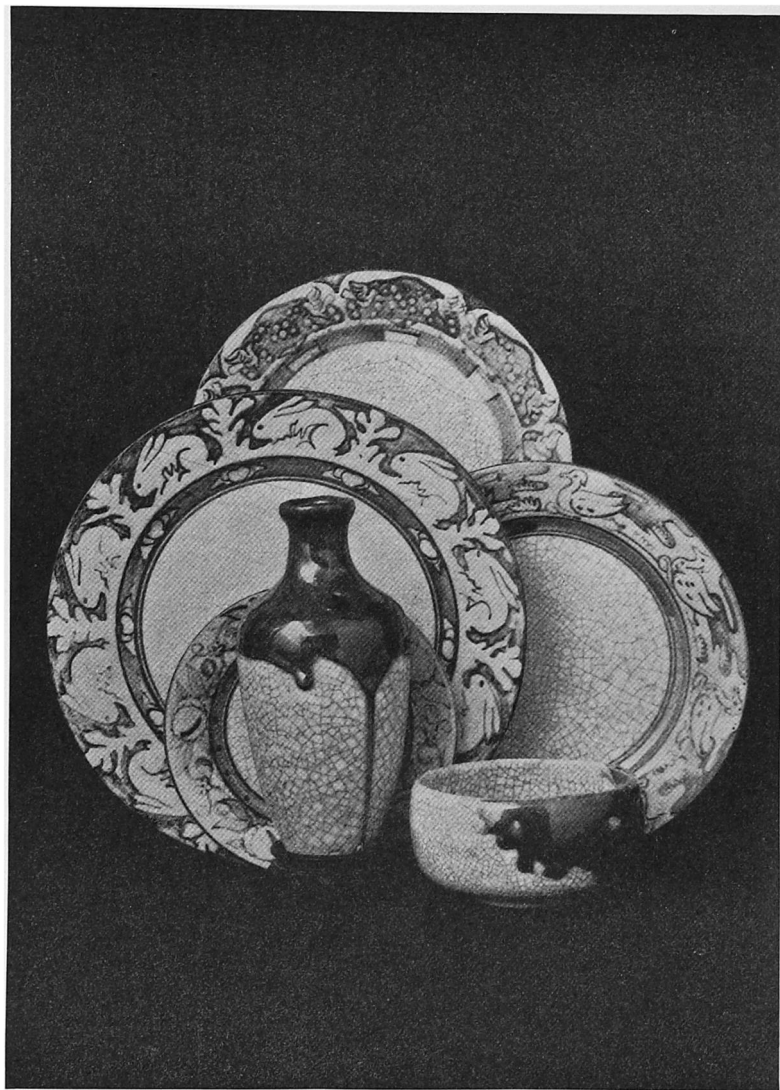
America, have done and are doing magnificent service. They are composed of men and women conscientious in effort, educated in art and in crafts, who seek by their societies to promote artistic work in all branches of handicraft, and "to stimulate in workmen an appreciation of the dignity and value of good design, to counteract the popular impatience of law and form, and the desire for over-ornamentation and specious originality." These societies also seek to educate the



ANDIRONS IN WROUGHT IRON

public to a knowledge of what is good, although this is not published as one of the aims. How willingly the public learns is shown by the increasing number of persons who visit the successive exhibitions of the societies. It is due in large measure to these exhibitions that the public is learning the laws which produce beauty in things.

Every article, to be truly artistic, must fulfill two conditions: it must be quite original, and it must be made by hand. No machinery can give that essence of individuality which is the sign manual of the artist. The divorce between arts and crafts brought by the introduc-

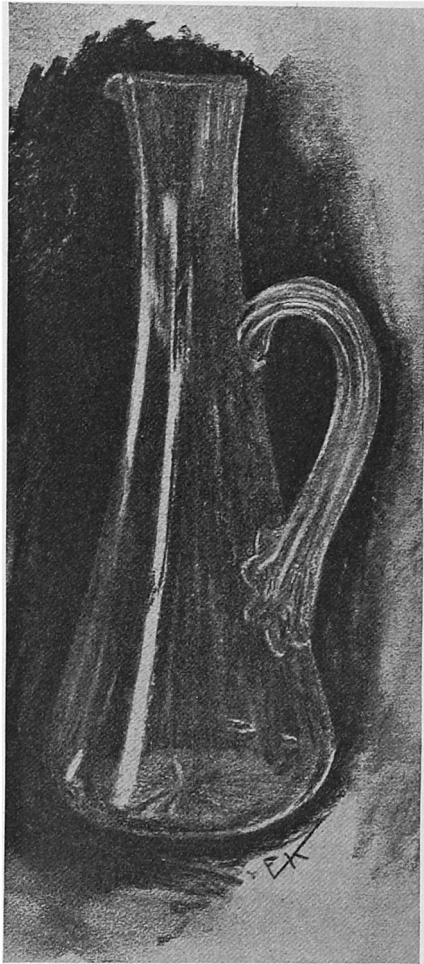


DEDHAM POTTERY
GRAY CRACKLE WARE WITH BLUE DECORATIONS

tion of machinery is due in great measure to the separation of craftsman and designer. Every designer should have the skill of the craftsman, and every craftsman should be a designer as well; yet in many instances the designer could not work out his own ideas in the material, because he has learned only how to put his thoughts on paper, not in the material itself. Truly artistic designs are possible only when the designer can think in his material and knows its distinctive qualities and its possibilities thoroughly. This is the first essential of the designer.

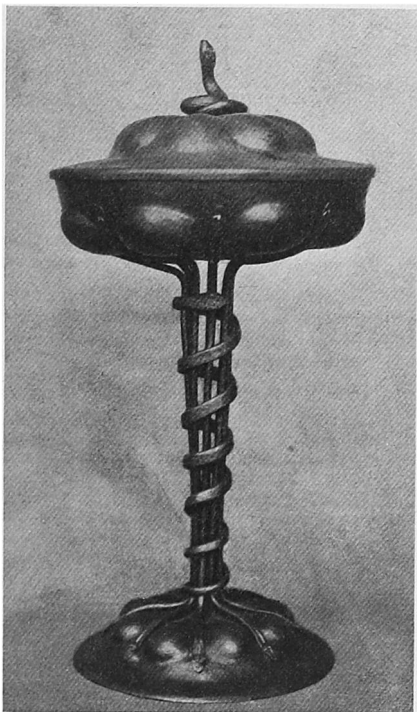
Every maker and every buyer of objects should know that there can be nothing artistic in a form unsuited to the end for which it is to be adapted. To the sensitive eye there is something painful in a want of harmony between the form and the purpose of an object, and harmony should extend also to the material of which it was created. This would seem to be self-evident, but that it is not is proved by the many objects daily to be seen which cannot bear this test.

Truth is one of the essentials of perfect work by the artist in handicrafts. Although there may be good lines and well-conceived design, an object is only in part a work of art when it lacks genuineness. Fine wood masquerading as ebony offends the sense of fitness, and the designer who thus uses it has failed to conform to an important law.



PITCHER IN CRYSTAL

It is in seeking decoration that offense most often comes. Decoration is always misplaced when it is aimless. For the origin of nearly all forms of true ornament there was a reason, and in the oldest objects now convenient for the student's study it is not difficult to trace the motive. Decoration should emphasize the beauty of form



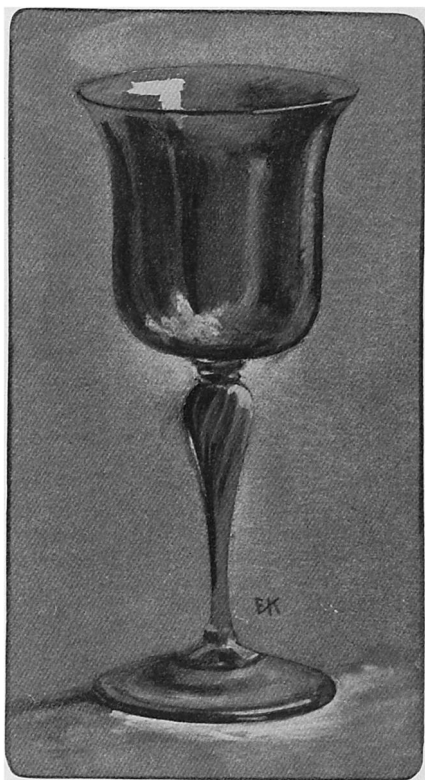
TAZZA IN BEATEN COPPER
DESIGNED AND EXECUTED BY L. H. MARTIN

which the object possesses, but too often it destroys instead of enhancing it, as may be noticed in florid ornamentation particularly. Esthetic decoration must have balance and harmony, not only in itself, but with the object it serves, and it may have this while of the simplest nature. Indeed, "simplicity is the highest art."

There are few kinds of handicraft in which union of arts and crafts is more evident than in the gilded leather made by the Misses Ware, of Boston. These young ladies have revived the art introduced by the Moors into Spain in the eleventh century, which afterward became one of the great and famous industries of the country. Many cities of Spain grew wealthy by making gilded leather, and Cordova surpassed all others, both in quality and quantity. So superior was it that it received the name of Cordovan leather. A

sixteenth-century author, writing upon the gilded-leather industry of Cordova, says that "it brings great wealth to the city, and gives to its principal street a beautiful aspect. As the leathers are exposed to the sun, now gilded, now colored and tooled, and as they are spread upon great tables to dry, truly it is a beautiful sight to see the streets thus hung in such splendor and variety." The industry declined with the general decline of art in Europe, and became extinct toward the end of the last century, and might have been forgotten had it not been

for the leather which remained to speak of what had been. During their life in Venice the Misses Ware became interested in the lost art, and determined to revive it. When they sought information upon the subject, they found very little had ever been written concerning it, and that only in the vaguest manner. Using the books as blind guides, they experimented, and after years of trials and failures succeeded in discovering how to gild leather as it was done in the twelfth century. The process is very slow, as it was then. Every step must be taken by hand, and requires the greatest patience and exactness. The leather is made from goat-skins, which are imported. It is covered entirely with silver leaf. On this the colored pattern is printed by hand-blocks, a varnish is applied which turns the silver to the color of gold, and finally the surface is tooled by means of small dies. The result is indescribably beautiful in life and light, shade and texture, and cannot be rendered by any known process of reproduction. The leather has almost a velvety texture in appearance, and the gold, delicately tooled, adds a strikingly rich effect. Gilded leather makes the finest hangings for the walls of public buildings, hotels, and theaters, and for special apartments in private residences. It has been adapted to screens also.



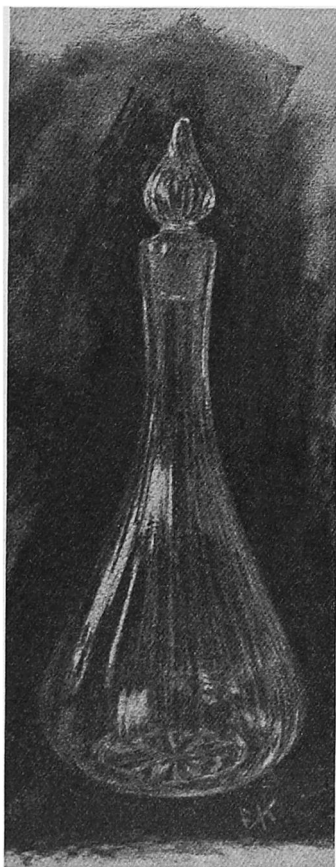
TINTED GLASS

There has been nothing better in ceramics made in this state than the work of the Chelsea pottery, founded some thirty years ago. It is now the Dedham pottery. Since its establishment it has been under the charge of some member of the Robertson family, Scotch

potters for three generations. It has made several varieties of wares. Beginning with red bisque, with black decoration painted on, it made successively vases with modeled

decoration in high relief, a glazed ware with decoration modeled in relief, known as the Chelsea faience; hammered ware with ornament hammered on the surface before being fired, and a species of faience similar to the Limoges.

The present specialty is a gray crackle ware with blue decoration, a porcelain body of the hardest and finest quality. It has been made only in a few forms, vases, Welsh rarebit, fruit, and salad plates, but there is a great demand for it. The manager of the pottery has an ideal devotion to his craft, and it is to this that the discovery of many rich tones is due. He has been a close student of the Chinese ware, and some time ago believed that he had found the secret of the Chinese Dragon's Blood. To experiments working out his idea he devoted his time, his strength, and his fortune. On one occasion he watched the kiln for sixty-two hours, keeping up a fire of 3,000 degrees. The result was a beautiful, deep, rich, iridescent red, so like blood in color that a drop of blood upon the vase can be detected only by lacking luster. The ware of this pottery has high fire glazes, with great depth and brilliancy, or with exquisite softness of color.



CRYSTAL DECANTER

Glass was manufactured in Massachusetts long back in the last century, but naturally the product

was crude in the extreme, both in quality and in design. Specimens of it may be seen occasionally, but have no other interest than that of age and curiosity. It bears no resemblance to that of to-day. Change has come even in so small a thing as the common tumbler. The severity of the cylindrical shape is now broken by a top flaring

outward to meet the lip, without impairing its usefulness, while adding to it the curving line of beauty. Much of the glass made in this state to-day is beautiful in line, in color, and in texture. The Union Glass Company manufactures a brilliant glass into which is blown bits of pure gold leaf. This is sometimes called Venetian glass by the public, and is usually supposed to be imported. Other glass of a less costly nature is made, usually by hand, and while the Union glass lacks the fragility and beauty of the Favrile, it adds more than the latter to the possibility of art in handicraft for the home of the average man and woman, as it is the much desired aim of the arts and crafts to make the home of the common man and woman harmonious and tasteful throughout.

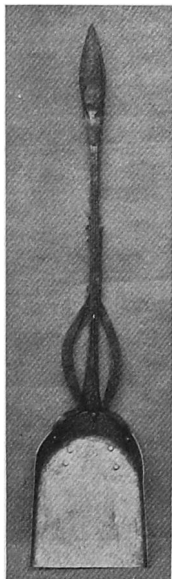
Other kinds of glass adding beauty to life are the stained and leaded. Once reserved for churches and public buildings, they are being employed to produce rich and effective results in the homes of the wealthy. Leaded glass combined with panels of plain glass has been arranged most artistically in country homes; and windows of art or ground glass, leaded, are preferred in city homes for rooms where light without any outside view is desired.

Of all the occupations claiming kinship with art there is none which can claim a greater age than working in iron. There has been a revival of interest in wrought iron, and it is employed for picture-frames, for screens, for fire-sets, for brackets and chandeliers, as decoration and protection of outer doors, and for many other purposes. Some really artistic designs are to be found in all these objects. Wrought iron is one of the materials which should appeal to him who longs to have beauty become common, for by it and through it it is possible to reach a large public, and to teach daily and hourly by the presence of simple, graceful forms. The illustration of the coal-shovel, a plebeian utensil, shows that the commonest thing need not lack the charm of beauty.



COPPER DISH
DESIGNED AND EXECUTED BY L. H. MARTIN
BOSTON, MASS.

Rather a new use of metal is that of copper for table service. The metal takes a very rich tint as it ages, which artistically is preferable to silver. Mr. Loren Hovey Martin uses copper for many purposes, and often combines with it opaque enamels, producing original and desirable results. His work has simplicity of form, graceful outline, and decoration added only by the setting of the handle. Being of old copper, the color of these is almost a bronze.



SHOVEL IN
IRON AND BRASS
BY L. H. MARTIN

Silver and gold are the media to-day for artistic design which, if not equaling that of Benvenuto Cellini, is of excellence sufficient to warrant the expectation of true artistic expression of the highest order in the future. The fact that there is much spurious art in what is now made does not detract from the truth of this statement. The artist will more readily turn his talents toward the employment of these metals when he signs his work. There is no reason *per se* why the sculptor should not be as glad to be represented by objects in gold and silver as by those in marble and bronze. It is a wrong to the designer, and in part to all art-workers, when an artistic design is displayed to the public without the name of him whose brain and feeling created it. As knowledge and appreciation of arts in crafts become more general, the demand for such recognition will bring it. One hears the demand even now, and the voice which asks will not grow weaker. While there is yet a long distance to travel before the ideal becomes the real and the present, no

thoughtful observer can doubt that the level of to-day's work, with all its faults, is distinctly higher than that of ten years ago.

DORA M. MORRELL.